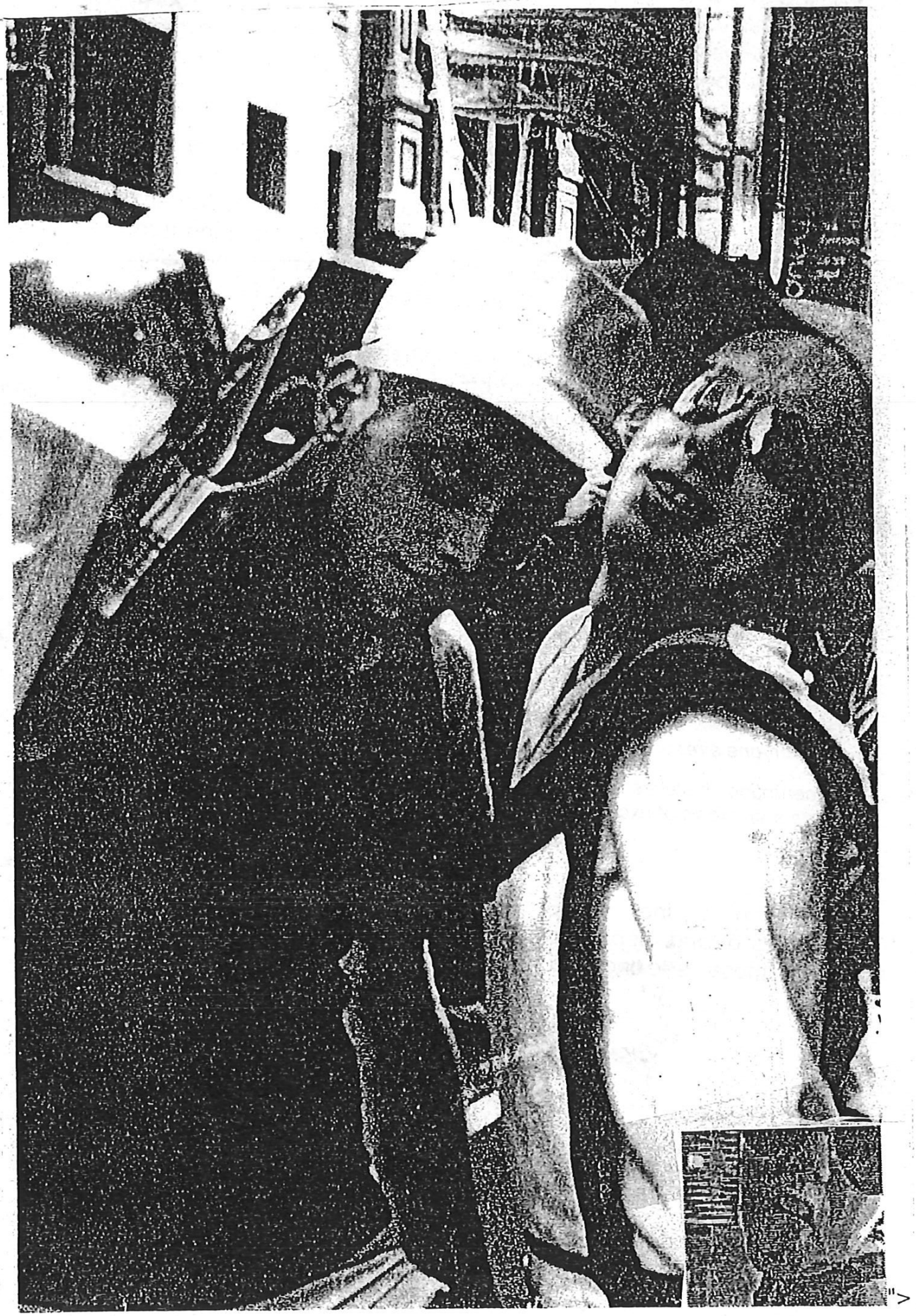
Queeruption #2



WHAT IS QUEERUPTION?

Queeruption is a moving festival organised autonomously in locations around the world by local collectives with help from international queer networks. Queeruption started in London through the Anarquist collective and since the first London Queeruption in 1998 there have been Queeruptions in New York, San Fransisco, London and Berlin, with one in Amsterdam being planned for mid-2004.

So far, Queeruption has been a one-week festival, completely free and non-commercial and held in squatted or rent-free venues. As a DIY (or DIO – do it Ourselves) event, everyone who comes is fed and sheltered, and all participants share responsibility for everything from food to security to entertainment as well as for the comfort and safety of all other members of the temporary community we create.

Queeruption is a chance to gather and to share our skills, knowledge, love and ideas and to explore (and hopefully expand) the boundaries of radical queer politics and identity. The following code of conduct was drawn up for the second London Queeruption in 2002, and is a rough guide to some of the ideas behind the festivals:

We will not tolerate any racist/sexist/homophobic macho attitudes and any queer/trans/bi/hetero-phobic behaviour.

It's a completely 100% free event and no-one is paid to participate or perform.

Queeruption is anti-capitalist and not a commercial event.

Queeruption will be a safe and non-threatening space for everyone and it's everyone's responsibility to ensure that it is.

Queeruption believes in respecting self-identification and will not tolerate any form of exclusion based on biology or on the perceptions of others.

Queeruption Sydney 2005 will be organised with particular awareness of and respect for the original inhabitants of this country, and all those seeking refuge here from hardships beyond our borders.

A funny little disclaimer but an earnest one

This zine contains many authours and although we respect everyones diversity they are the opinions of individuals and not necessarily the opinions of queeruption

Capitalism is effective. It co-opts culture and creative development. It takes up a lot of mental space; both the time people spend working, and the time people spend "entertaining" themselves to unwind after working. It limits choices for those who work while stealing from them the products of their labour, enabling the rich to grow richer and spend more on clever ways to alienate and oppress the poor.

Take the urban mythology of the pink dollar. This was the bastard brainchild of small-l liberal politics - the kind of people who wanted to be ACCEPTED by "mainstream" society - and professional queer marketers and queer capitalists. Liberals want to be and valued on the mainstreams terms. Which are capitalist terms. Queer capitalists need ever increasing markets and profits to survive in the cut-throat world of capitalist competition. So they promulgate a convenient fiction; that being the right wing ideology/mythology of the radical right that queers are well educated, with higher than average disposable incomes that they have nothing better to spend on the vagaries of style and fashion.

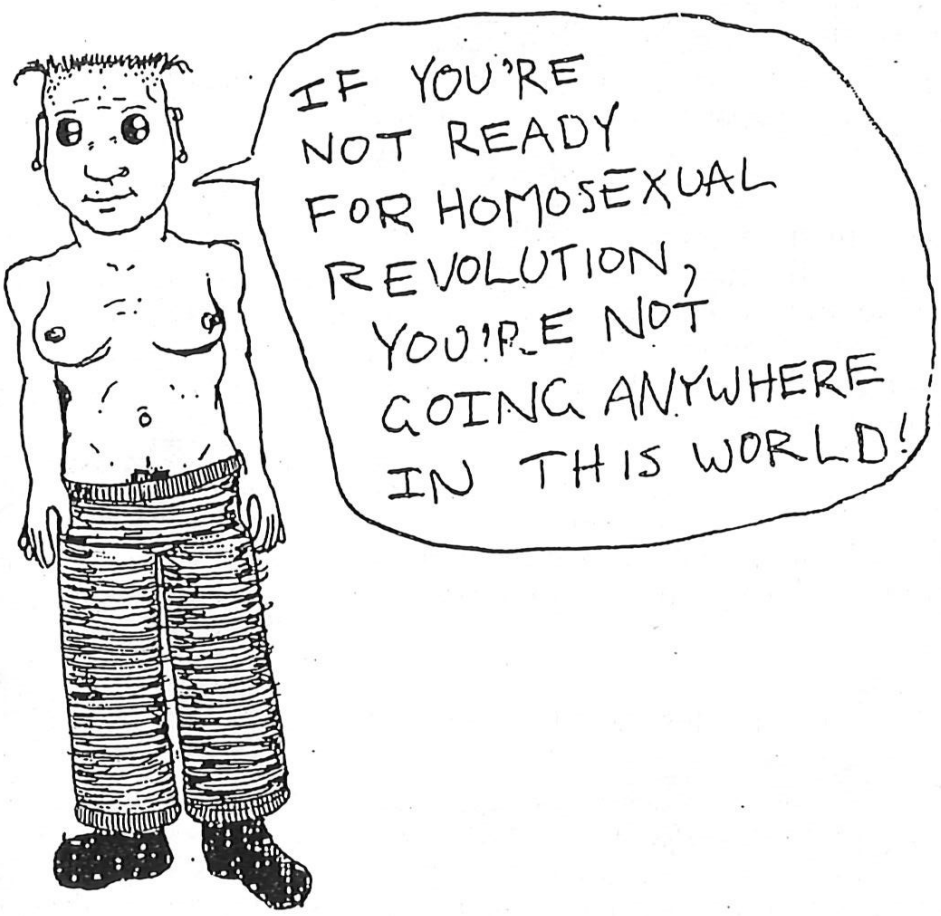
The truth ends up being stranger than fiction, however; most queer men, professional or not, will earn less than their str80-180 counterparts. Most queer womyn will earn less than str80-180 womyn, who still earn less than str80-180 men. This being the case, though, queers have bought the idea of the pink dollar hook, line and sinker, and will spend huge chunks of their pay packets, as wage-slaves, on brand-name commodities for no other reason than vague associations with a nebulous Queer community. Capitalism is insidious, and effective; identity politics and the articulation of a minority identity based on specific experiences of oppression and inequality becomes a homogenised niche market identified by the brand-name consumption it partakes in. Queer people the world over can now wear the same clothes, go to similar dance parties and listen to the same music (in any major capitalist city, from Toronto to Rio Di Janeiro, Beijing to Jo'Berg, Berlin to Sydney). This is globalisation, and it too is complicated, but the embrace of consumerist values privileges only those who can afford to pay while endorsing production practises that continually seek to pay the lowest wages in the worst non-union conditions in the most autocratic regimes; nike production in Indonesia and China, sweatshop conditions in India and Burma, slave-mining in South America and Africa.

Queer culture has spent a lot of time building up a culture of consumption, at the expense of the radical anti-captialist links upon which our freedoms were won. Disco and Bar-culture is about pushing alcohol and commercial music at high volume. Commercial music is that which is short to be played on commercial radio or cable tv and leave time for advertising, thus pushing more products listeners associate with the entertainment and pop culture they use to define their lives. Bars with high-volume music reduce interaction to stilted conversation at best and alcohol consumption, usually at higher prices than what str80-180 bars charge. This endorses a visual culture where queers judge each other solely on aesthetics and stereotypes, which in turn supports the shallow vagaries of style and fashion industries over individual expression. Bars and clubs are almost the sole acceptable avenue for queer socilaising in the flesh - the online "communities" are whole other issue. Even on-line though, subsciption dating services are able to commodify human interraction.

When a few hundred gender-fucked activist queers in London can scrawl in chalk outside Soho's trendy gay-bars "Queer Mutiny not Consumer Unity" and be accused of homophobia, we know that pink-dollar lifestylism has its claws deep in our psyche's. The alternative's are easy, though. It's ironic that free market entrepreneur-ship is a viable

means to build new options. Working collectively in spare time with like-minded groups of queers is far more rewarding than the shallow joys of "retail therapy" or spending your wage-slave dollars in a gay bar. Deconstructing the middle-class values and bourgeoise morality we've been inculcated with by heterosoc and building something truly new; communities of lovers-friends-mentors-confidants is self-sustaining and edifying. Thriving on your own creativity not the pre-packaged exploitation of the oppressed is a surer way to happiness and liberation than any number of Television shows whose primary agends is product placement and queer-exploitation.

Love and Laughter - Nathanwi Nathananki Smurphe



i got my pink dollar, i got my pink dollar, i got my pink dollar,
i got my pink dollar, i got my pink dollar, i got my pink dollar,

GETTHELOOK

Stillben bc $12, with all from Ik

Welcome to babylon as seen on tv, a once in a life time opportunity
send no money now , guaranteed results join me now for your chance to win, a million in prizes, the dream life style. ..lets go shopping...!!

Stripes and patterns sit well together on white.

$189.95,

what more can a queer boy/girl do.....oh capitalism your so deep inside of me! Im so deep inside of you!

'lets go shopping' 'i love shopping"

'lets go shopping' 'i love shopping"

i got my pink dollar, pink dollar, pink dollar

from & Home.

Pillowcases, $39.95, and throw cushion, $39.95, from

the 'gay' politic, a 'safe' politic within which each 'aberration' may becontained, an enclosed space of freedom; a ghetto. a pink and lavendar cul de sac in the suburbs, same system different, occupants. Nice and cosy.

this is the corporate soul fuck, this is the media head job, this is a territorial take over.

I am not a niche market

Whitewash glasses, @ Home.

Harlig lanter candle, $3, fi

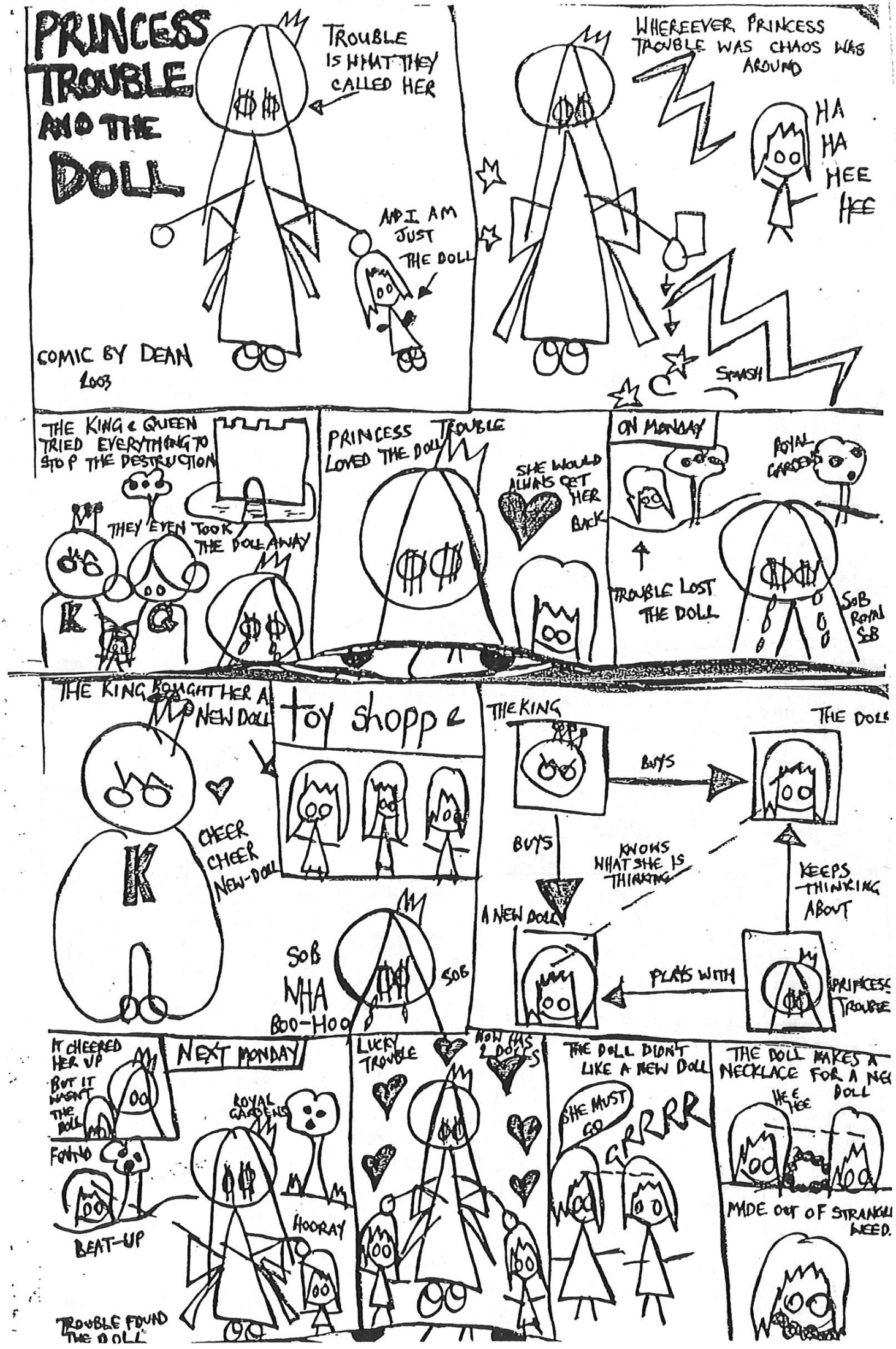
I am not a niche market, the factors of my identity will not be reduced to an interesting variable, a method of distinction, a classification by which I may be better fit into the capitalist consuming whole; my difference catered my needs served, myself consumed in turn.

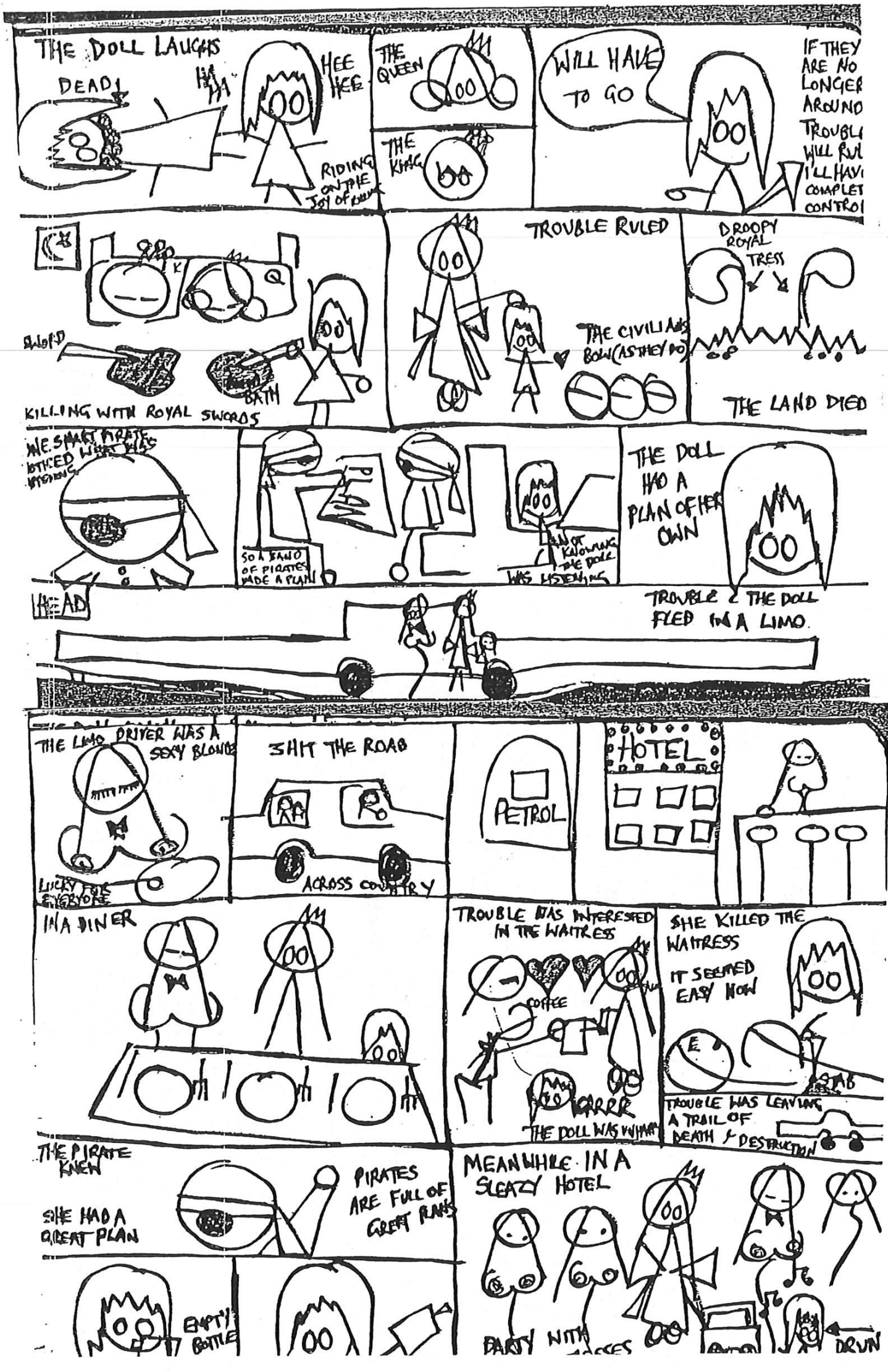
Bowl, $45, and mat,

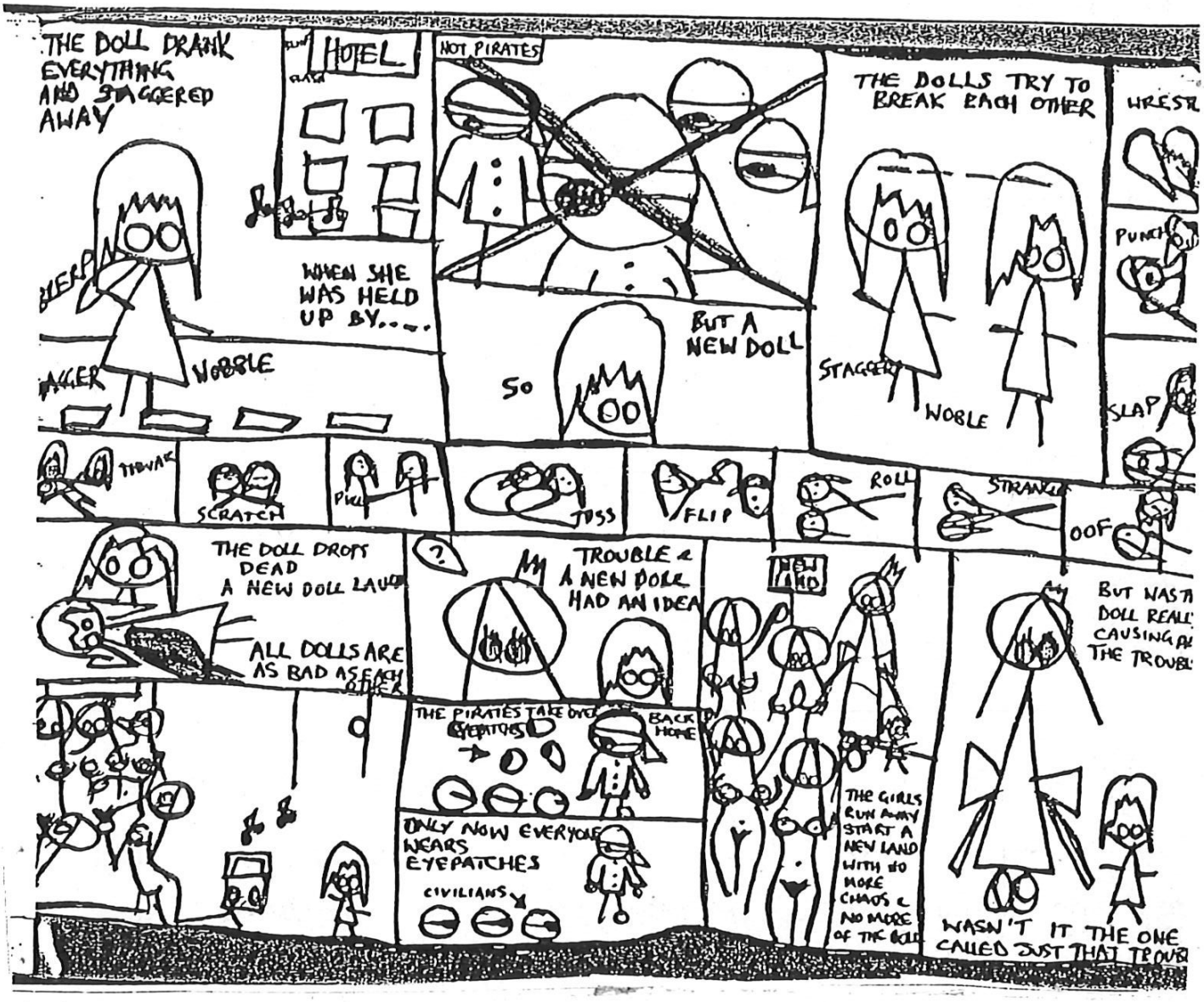
recognize a reality that's more than just black and white; im not traveling fromA to B, im permanently occupying somewhere else.

Queer celebrates the unstable.

depending on your position within the system what have you got to lose


PRINCESS TROUBLE AND THE DOLL
TROUBLE IS WHAT THEY CALLED HER
AND I AM JUST THE DOLL
COMIC BY DEAN 2003
WHEREEVER PRINCESS TROUBLE WAS CHAOS WAS AROUND
HA HA HEE HEE
SMASH
THE KING & QUEEN TRIED EVERYTHING TO STOP THE DESTRUCTION
THEY EVEN TOOK THE DOLL AWAY
K
Q
PRINCESS TROUBLE LOVED THE DOLL
SHE WOULD ALWAYS GET HER BACK
ON MONDAY
ROYAL GARDENS
TROUBLE LOST THE DOLL
SOB
ROYAL SOB
THE KING BOUGHT HER A NEW DOLL
toy shoppe
CHEER CHEER NEW-DOLL
K
SOB NHA BOO-HOO
SOB
THE KING
BUYS
THE DOLL
BUYS
A NEW DOLL
KNOWS WHAT SHE IS THINKING
KEEPS THINKING ABOUT
PLAYS WITH
PRINCESS TROUBLE
IT CHEERED HER UP BUT IT WASN'T THE DOLL
NEXT MONDAY
FOUND
BEAT-UP
ROYAL GARDENS
HOORAY
TROUBLE FOUND THE DOLL
LUCKY TROUBLE
NOW HAS 2 DOLLS
THE DOLL DIDN'T LIKE A NEW DOLL
SHE MUST GO
GRRRR
THE DOLL MAKES A NECKLACE FOR A NEW DOLL
HEE HEE
MADE OUT OF STRANGLE WEED.


THE DOLL LAUGHS
DEAD!
HEE HEE
RIDING ON THE JOY OF KILL
THE QUEEN
THE KING
WILL HAVE TO GO
IF THEY ARE NO LONGER AROUND
TROUBLE RULED
THE CIVILIANS BOW (AS THEY DO)
DROOPY ROYAL TRESS
THE LAND DIED
SWORD
BATH
KILLING WITH ROYAL SWORDS
WE SMART PIRATE NOTICED WHAT WAS HAPPENING
PLAN
SO A BAND OF PIRATES MADE A PLAN!
UNKNOWING THE DOLL WAS LISTENING
THE DOLL HAD A PLAN OF HER OWN
HEAD
TROUBLE & THE DOLL FLED IN A LIMO
THE LIMO DRIVER WAS A SEXY BLONDE
LUCKY FOR EVERYONE
HIT THE ROAD
ACROSS COUNTRY
PETROL
HOTEL
IN A DINER
TROUBLE WAS INTERESTED IN THE WAITRESS
COFFEE
THE DOLL WAS WATCHING
SHE KILLED THE WAITRESS
IT SEEMED EASY NOW
STAB
TROUBLE WAS LEAVING A TRAIL OF DEATH & DESTRUCTION
THE PIRATE KNEW
SHE HAD A GREAT PLAN
PIRATES ARE FULL OF GREAT PLANS
EMPTY BOTTLE
MEANWHILE IN A SLEAZY HOTEL
PARTY WITH
DRUN


THE DOLL DRANK EVERYTHING AND STAGGERED AWAY
HOTEL
NOT PIRATES
WHEN SHE WAS HELD UP BY.....
BUT A NEW DOLL
So
THE DOLLS TRY TO BREAK EACH OTHER
STAGGER
WOBBLE
PUNCH
SLAP
SCRATCH
TOSS
FLIP
ROLL
OOF
THE DOLL DROPS DEAD
A NEW DOLL LAUG
ALL DOLLS ARE AS BAD AS EACH OTHER
TROUBLE & A NEW DOLL HAD AN IDEA
THE PIRATES TAKE OUT EYEPATCHES
BACK HOME
ONLY NOW EVERYONE WEARS EYEPATCHES
CIVILIANS
THE GIRLS RUN AWAY START A NEW LAND WITH NO MORE CHAOS & NO MORE OF THE DOLL
BUT WAS IT DOLL REALL CAUSING A THE TROUBL
WASN'T IT THE ONE CALLED JUST THAT TROUB

WELL...UM...I GUESS THAT'S PROGRESS
NICE SHOOTIN' MY LESBIAN COMRADE!
LIKEWISE MY AFRICAN AMERICAN BROTHER!
BLACK, WHITE, GAY OR STRAIGHT... WE ALL CAN KILL FOR THE STATE!
Sidewalk Bubblegum ©1997 Clay Butler

QUEERUPTION IV
an explosion of sex & politics
london 14th-18th march 2002

the wAR the poLICE started in rEdfErn...

What the hell are the poLICE doing with such a high profile in rEdfErn, antagonising the victims of past state-sponsored terrorism against aboriginal PEOPLE? Does the "War against Drugs" justify terrorising this community just because some choose not to give their pain-relief money to beer companies? How can we NOT be seen as a fundamentally racist state, given the ARMED INCURSIONS into aboriginal home turf, and the outrageously high number of aboriginal PEOPLE locked up in prison?

Will many austrALIANS actually consider the issues, or will they just be entertained by the excitement on their TV screens, while the shock-jocks and pollies parrot "Laura Norder", and another aboriginal family is split by jail or death?

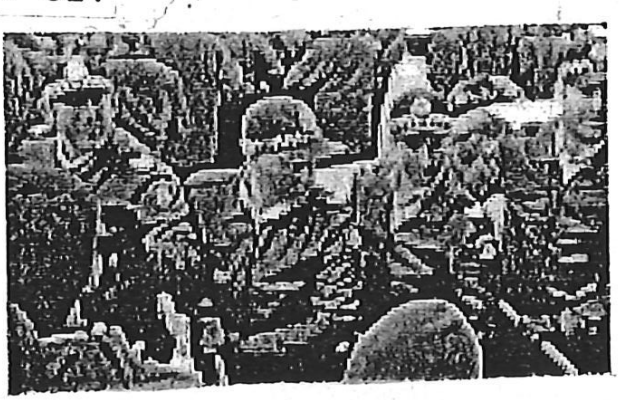
This is just a continuation of the class warfare that's being going on since indigenous before the Brits shipped their unwanted class here and declared the PEOPLE here non-occupants.

The Moneyed Class and their uniformed thugs may be able to push a small number of people around for a small amount of time, but ultimately, in any war between the poLICE and the PEOPLE, the PEOPLE will always win in the long run. We have the numbers, homes and our lives. When poLICE bring armour and weapons and reinforcements, we learn their lessons. Anything they can do, we can do more of.

POWER to the PEOPLE!

thats US ("We, the People"!)

writ by norrie May-welby



QueerAction Sydney is a group that has been formed to provide a structure and banner under which queers in Sydney can join the struggle, organise collectively, and participate creatively together (as only united queers can!) in the local events of the global social justice, environment and peace movement. Participation is by peaceful and creative direct actions at rallies, protests and other activist events organised by the broader movement. Itís also a great way to socialise, meet like-minded people, make new friends outside the commercial gay scene, and get actively involved with other queers in fun, alternative, meaningful and constructive ways that will help to change the world.

Activist, idealist, radical, minimalist, political, artistic, creative, anarchist, anti-capitalist, socialist, anti-consumerist, environmentalist, peacenik, communalist, animal liberationist, human right or simply label-less. Whatever your alternative gig is, QueerAction is for you.

QueerAction is a rallying banner for all queers wanting to be involved. We are primarily in a communication and organising role, advising group members when events are on and facilitating a collaborative action for those members wanting to participate in each event. Membership is free and participation is always voluntary. We are affiliated with, support and work with the Queeruption collective that will be holding its 6th annual festival in Sydney in 2005.

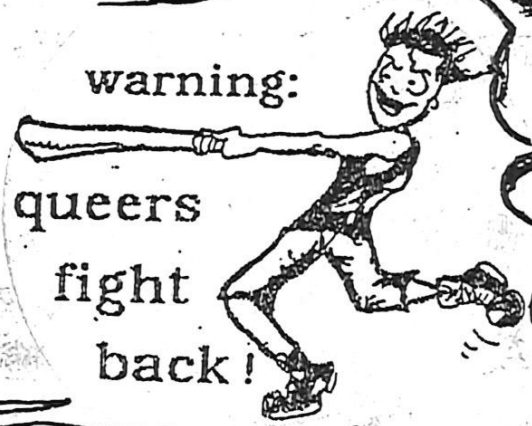
To join the group just sign on to our yahoo group at:

http://groups.yahoo.com/group/queeraction_sydney

or subscribe by emailing:

queeraction_sydney-subscribe@yahoogroups.com

SIGN UP TODAY !!!



and we will keep you advised when events are on. If you want to participate in an event just email back to the event co-ordinator mentioned on the announcement. Anyone can be an event co-ordinator: if you know of an event and you want to organise a QueerAction group just announce it on our yahoo group.

WE'RE HERE & WE'RE QUEER & WE'RE CHANGING THE WORLD

Rosa, Esmerelda and Merlin are three queer women, who enjoy good conversation, hot coffee and long walks along the beach at sunset. Today, however, they are having a heated but respectful conversation about the emerging lesbian/ queer women's community in particular gurlisque... and this is where we join them... as they sit around the kitchen table...

Rosa: I want to start a dialogue within our community and I guess I am just sick of the consensus around what is going on in the lesbian scene. I think we need to be critical of what is happening I think it IS full on that the lesbian community is embracing stripping and pornography with such open arms. For starters... is gurlisque any different then any other stripping?

Esmerelda: yeah, I think it is. for one thing, I think the relationships between the audience members, as well as between audience and performer, are different. I think there's a sexual energy, and often a sense of performance too, among the crowd: dancing between shows, audience members taking their clothes off too... I don't think it's straightforward one-way voyeurism.

Rosa: I just think that there is an idea that exists in the scene that women stripping for women is different and I think that this can be very problematic. It assumes that women viewing women is better or more progressive then men viewing women. This is the kind of argument that can lead to ignoring the reality of how women and lesbians exist within a world where we are socialised to view stripping in a particular way. And regardless of the performers intentions we can not ignore the fact that there are pervading ideas in society that dictate to us how to behave in given situations. Of course we can attempt to deconstruct these norms as individuals however we cannot assume that the community in all its diversity is interacting with stripping in a way that challenges these norms or in a way that challenges sexism.

Merlin: I think with something like gurlesque, it's important to look at the history of the gay and lesbian community too. Like for example, in the 70's when there was a lot of struggle for gay and lesbian rights, the idea of sexual freedom was being really strongly explored by lots of people. But now I think we're in a different situation, like the idea of the pink dollar, like that people think they are liberated if they've got loads of dough and I think there is in general a much more individual approach to things in the gay and lesbian community than there has been at other times. And there's so much commodification of sexuality as well. And I don't really think you can totally separate the popularity of things like gurlesque from that, I think it's important to look at the historical changes in the community and in the ideas of exploring sexuality and stuff.

Rosa: cigarette break?

Esmerelda: yeah

Merlin: I've quit.

BODY

[Rosa and Esmerelda have a cigarette. while on break the conversation continues off paper]

Esmerelda: we were kinda talking about the interaction/interrelation between the lesbian community, whatever that may be, and yr wider society, with all its sexism and heterosexism. And you're saying [looking at Rosa] if I remember: seeing as we do live in a sexist society, we can't pretend that sexism won't exist within the dyke community and relationships, and expressions of sexuality will be co-opted. And I was saying: yeah, but if we're talking about context, and how the lesbian community is part of a broader society which is against it, really, against queer sexuality and female sexuality and sexuality generally, except for a limited and exploitative kind. so attempts to be public about that and express it and build community around it are positive.

Merlin: building community is important but I do think that just being public isn't enough. I do think that it's a good thing that people are collectively expressing stuff but I don't think we can assume that it's a positive thing for everyone in the community. Because I know that at times the scene around slit has been really intense for some people. Particularly with violence, I don't think that confronting violence in sexuality is necessarily a positive thing for everyone.

Rosa: I think that is true however I also don't want to promote an idea of lesbian sexuality that is vanilla either, I mean I think that is a real trap if you reject gurlisque and slit just out of hand... then what are you left with... lesbians in soft focus being just like everyone else' except sexless and on the other side straight porn and Hollywood exploitative niche market lesbian fantasy. But then I am still concerned with the alternative to all this being still pornography and strip shows. Is there not a third way or maybe the third can only be found through trying stuff and I respect that about slit and gurlisque I mean they are out there trying to do something, but just filling a void doesn't mean its inherently progressive.

CLOTHING.

Esmerelda: The economics are different. While performers do get paid gurleqesue isn't on often enough for it to be a professional industry. So some performers do work as strippers professionally, and some take the opportunity to do a more creative or inventive show than they can normally do, and some women just want to put on a show. I guess the point is that there is less constrained agency, cos it's unlikely that women would chose to perform at gurlesque out of financial need. I think these are some differences, some things that mean it isn't just a replica of straight culture.

[Enter kasey sharpening rosa's knives]

Rosa: But some of the performances at Gurlisque aren't so different to straight culture, for starters there is yet to be any real challenge to stereotypical body types, when has there ever been bigger women stripping?

Kasey: There was bigger women stripping there one time

Rosa: How big though?

Kasey: big women, 'overweight' women. And apparently it was so inspiring; all these bigger women from the audience were taking their clothes off to. The audience is always interesting, there is these women there who go there to run away from their husbands for the night and they feel all naughty and then there is these older jaded women there who were all like [movement of head that can't be transcribed]. there is a cute vibe there. It encouraged one woman that I know of to leave her husband.

[Kasey makes talking passion fruit head by cutting its the fruit in half and eating its innards]

Passion fruit head: what are you doing?

Rosa: writing a debate about gurlisque

Kasey: For me gurlisque is more about the performers and them having fun with nudity and just being silly

passion fruit head [in an angry voice]: don't you agree

Esmerelda: How could I disagree with an angry passion fruit head

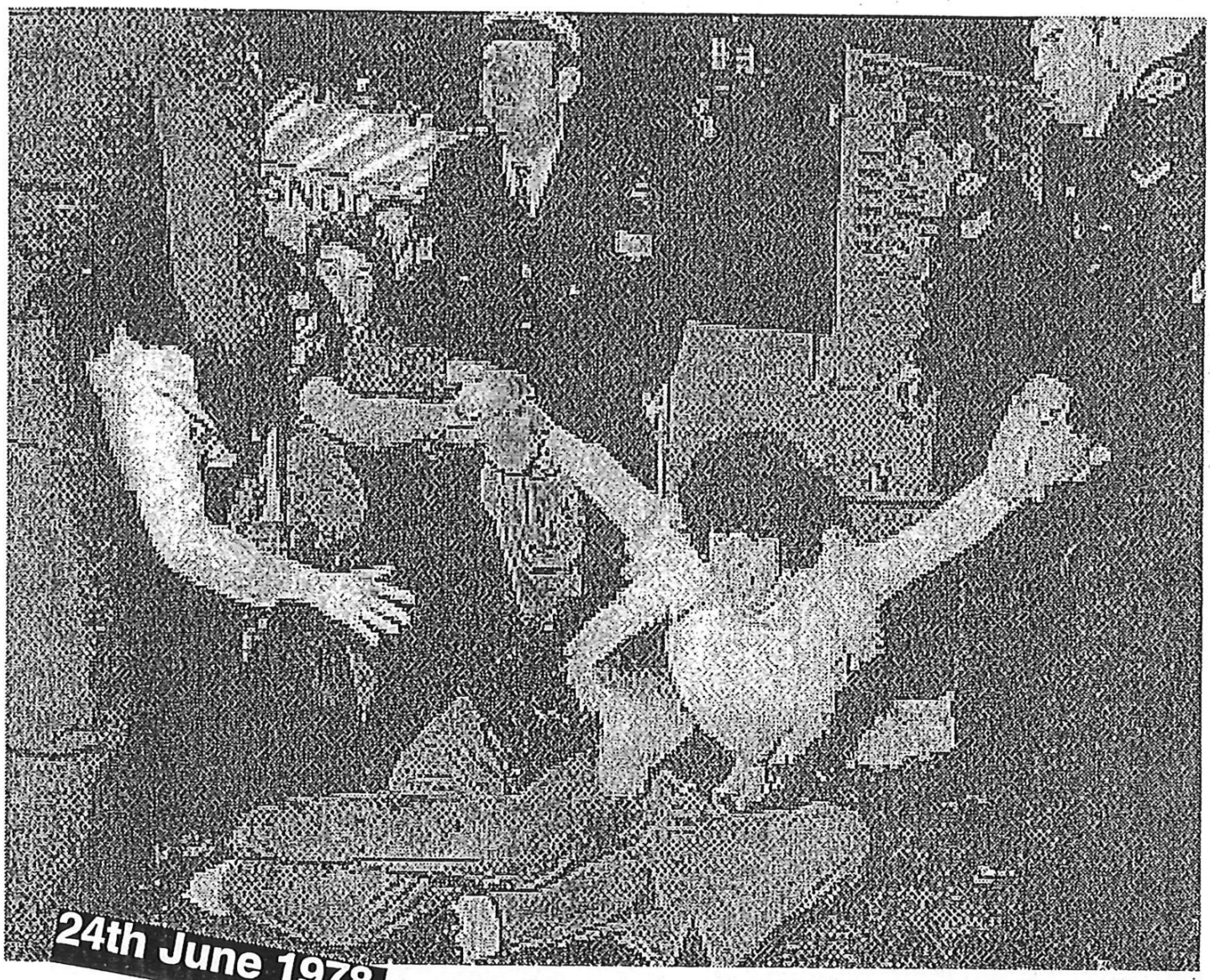
[rosa's phone rings, and she leaves the room.]

[a decision was made that, while there are many interesting points, and many remain to be made, space considerations and the degeneration of the conversation into talking fruit jokes, mean that maybe it's time to stop here. bye bye for now, and tune in (and contribute) to further Conversations Around The Kitchen Table.]

inspired

PIECE

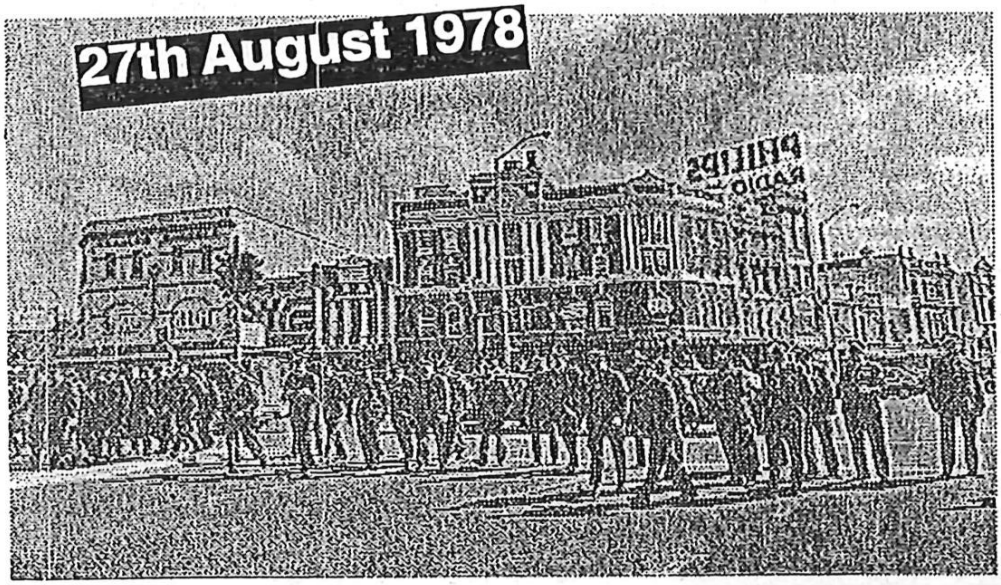
A Pictoral snap shop of the thin blue line and its ongoing commitment to OUR community



The first ever Mardi Gras took place in 1978 organised by the Gay Solidarity Group (GSG). It was promoted as a march and it had four main demands stop the police from harassing gay men and lesbians, repeal NSW's anti-homosexual laws and the summary offences Act and stop discrimination in the workplace to protect lesbian and gay men's rights. The main banner read "Gay solidarity Group Repeal All Homosexual Laws, End Police Harassment of Homosexuals". GSG obtained a right to March permit.

During the original march the police set rhe tone as one of confrontation. On arrival to Hyde Park the truck carrying the public address system was stoped so as to allow telegrams to be read, at this point the police confiscated the truck and its public address system. As the protesters attempted to continue the march the police began to start herding what had become a justifiably angry crowd.

"we were being herded like sheep into a pen. The police picked up people randomly and threw them head first into paddy wagons..." (Rick Dowdle). 30 men and 23 women are arrested and taken to Darlinghurst Police station cells. Police isolated one man and bashed him up. Meanwhile many march participators had begun a jail solidarity outside the cop shop, some of the people who were arrested were held in cells well into the next day.



Following the 4th national homosexual conference 400 people joined together to protest the 4000 strong right to life anti-abortion rally. On their way to Taylor square the police blocked the street [Picture left] and any escape routes and arrested 74.

Information from the book: It was a riot! - Sydney's first Gay & Lesbian Mardi Gras (1998)

In 1988 90 people were arrested at Tasmania's Salamanca markets. Charges ranged from staffing the banned Tasmanian Gay and Lesbian Rights Group (TGLRG) stall, to signing a petition calling for the repeal of homosexual practices laws, displaying a pink triangle, or being a known homosexual anywhere in the market. Protester and daughter being arrested at Salamanca, 1988 [pictured].

Information from the book: Pink triangle by Miranda Morris (1995) UNSW Press.

Sydney gay and lesbian activist group GLAM (Gays and Lesbians Against multinationals) protested outside Pell's official investiture. Violent scuffles between police and protesters successfully disrupted and marred the ceremony to install George Pell as Sydney's eighth archbishop. Police arrested three students, and charged them with offensive behaviour. They were protesting against Dr Pell's hardline views on homosexuality. Police provoked the protesters by moving to arrest one of the protesters who was supposedly using 'obscene' language.

Police have always played a role in our community over the years and continue to play a role... one of bashing, entrapment, censorship, harrashment, suppressing our democratic and human rights and of course cracking down on any movement, group or individual who wants to bring about queer liberation. This Mardi Gras remember which side the police are on, for as long as there are unjust laws there will always be people/ queers who will protest against them and for as long as we protest there will always be the police there to stop the protesting. As queers we also need to stand along side other groups in society that are targeted by the police everyday, we need only to look to the recent redfern riots to know this is a reality. So for all these reasons and more I will not be kissing, fucking, joining, fetishing or supporting the police this Mardi Gras or at any other time of the year.

FINNEGAN IS A TRAVELLING PERFORMANCE POET CURRENTLY TOURING THE WORLD. HE CAN BE CONTACTED BY EMAIL AT: FINNEGAN_POET@YAHOO.COM AND HIS WEBSITE IS: WWW.FINNEGANTHEPOET.COM

1/ 'NEGATIVITY'

(DEATH-WORSHIPER'S DELIGHT)...FOR CLIVE BARKER

GOD IS CRUEL/THAT IS WHY GOD DOES NOT EXIST TO ME/I
AM ALSO CRUEL/HARDENED BY MY OWN HATRED, HYSTERIA AND
PAIN.../..

THAT IS *WHY I*
DON'T *EVEN EXIST*—NOT EVEN TO
TO MYSELF/

THAT IS WHY
HURTING MYSELF AND OTHERS
COMES SO EASILY../COMES SO NATURALLY TO ME.../SO ONLY MY OWN
SICKNESS, SUFFERING AND DEATH SEEM
GUARANTEED ME
BY GOD/IF NOTHING ELSE/THAT WAY, /IN THE MEANTIME,
/WHILE I HIDE,/I GET TO ACT OUT AND RELIVE
ALL MY MOULDY, WITHERING, AGE-OLD FANTASIES/THIS IS WHY I LIVE EXCLUSIVELY IN
THE CLASSIC DREAMS OF THOSE
CENTURIES DEAD AND COLD IN THEIR GRAVES/THAT IS WHY I PARROT AND REPEAT ALL
THE STUPID PLATITUDES AND TRADITIONS
SOCIETY HAS GIVEN AND GIFTED ME/HAVING ME RUNNING AROUND IN
CONFUSED AND SENSELESS CIRCLES TRYING TO
OBEY THE SYSTEM/THAT IS WHY I DO WHAT
I AM SUPPOSED TO DO/THAT IS WHY
I DO WHAT I AM SUPPOSED TO BE DOING/*THAT IS WHY I*
AM HIGH SOCIETY'S SICK AND BITTER SLAVE!

AND THE ONLY PLEASURE EVER GRANTED ME
IN THIS IS
I GET TO HATE AND ATTACK AND CONDEMN ALL THE NON-CONFORMIST
FREAKS I SEE/THOSE ON THE DISCRIMINATING AND LEGENDARY
BLACK LIST OF HIGH SOCIETY/THAT IS WHY
I HATE THOSE ABNORMAL, JOBLESS, HOMELESS
LOSER-FREAKS!/AND WHY
I TAKE UTTER PLEASURE AND DELIGHT
IN HATING AND ATTACKING THOSE WHO
CONDEMN ME FOR CONDEMNING THEM/A SICK AND SELFISH
TWISTED GAME I PLAY/ FOR WHEN MY OWN SUFFERING AND MISERY GROW DULL/ AND BORING TO ME...

AROUND AND AROUND /AND AROUND AND AROUND
IN TIGHT, SHRINKING SELF-PERPETUATING CIRCLES
OF DEFENCE / AND ATTACK / AND DEFENCE / AND ATTACK AGAIN/...
DO I PLAN MY DAILY ACTIVITIES/WHICH I TRY VAINLY TO SURVIVE,
AND WHILE MY OWN NEGATIVITY FRIES AND EATS MY BRAIN UP ALIVE/...
AND WHILE MY OWN NEGATIVITY FRIES *AND EATS MY BRAIN UP ALIVE*/...
I HAVE *HATRED* AND *CONDEMNATION*
COOKING IN
MY *HEART SOUL AND MIND*.../.....

NEGATIVITY/ PAGE 2

AND ALL WHILE I WAIT
IN ABJECT TERROR FOR MY OWN *FLESH AND BONE NONSENSE*
TO EXPIRE IN AN INSTANT,
INTO AN ETERNITY OF DEATH.../UNNOTICED
NOR CARED FOR BY ANYONE/...TO ME,
THIS IS THE WHOLE REASON, POINT AND PURPOSE OF MY EXISTENCE....

NOTHING..../...

AND THIS /WOULD I TEACH
ANGRILY TO YOU/DEMANDING
YOUR UNDYING GRATITUDE TO ME FOR
My Cruel and Bitter Lessons; NO PAIN, NO GAIN/NO GUILT, NO GOD/
NO HATE, NO LOVE/NO LIES, NO TRUTH/NO PAIN, NO GAIN/NO GUILT, NO GOD/
NO HATE, NO LOVE/NO LIES, NO TRUTH/NO PAIN, NO GAIN/NO GUILT, NO GOD/
NO HATE, NO LOVE/NO LIES, NO TRUTH/...

AND THIS WOULD I RIGHTEOUSLY
TEACH TO YOU TO
SAVE YOU THE EFFORT OF EVER HOPING AND LOVING
BEYOND THE MISERABLE PICTURE I PRESCRIBE
FOR YOU, ME
AND EVERYONE/AND THIS WOULD I TEACH TO YOU
COMPLACENT AND COMFORTABLE
IN MY DARK AND BROODING BITTERNESS, BECAUSE, FRANKLY, MY FIRST BROKEN HEART
WAS THE DEATH OF ME/..AND I WAS CRUSHED AND BEATEN AND WEAKENED BY THIS/AND SO NOW
I AM BITTERLY AFRAID OF LOVE AND LIFE/AND
COLDER, AND HARDER AND MEANER NOW/AND IN BRUTAL,
BITTER DENIAL OF THE LIGHT/WOULD I
FINALLY TEACH
TO YOU
LIFE, LOVE AND LIGHT
DO NOT EXIST...../DREAM,

DREAM,
BUT
ACHIEVE NOTHING/..

From My Bitter Point of View/there is Nothing Pure and New
Light is Nothing/Life is Nothing/There
Is nothing Good and True/It's All Useless/It's All Pointless....
Truth made Worthless for Review/You
Made Worthless
In Review/From My Jealous, Spiteful Feelings
comes My Bitter Point of View/From My Cold, but Seething Feelings
comes My Bitter Point of View/From My Hateful, Raging Feelings
comes My Bitter Point of View..../..

DUNKELHEIT Poem # 17

27, April 2003

--Finnegan

DON'T JUST JUDGE ON WHAT WE DO, WHAT ABOUT WHAT WE HAVE DONE

THE "SERIOUSLY DEPRAVED" ANSWER BACK

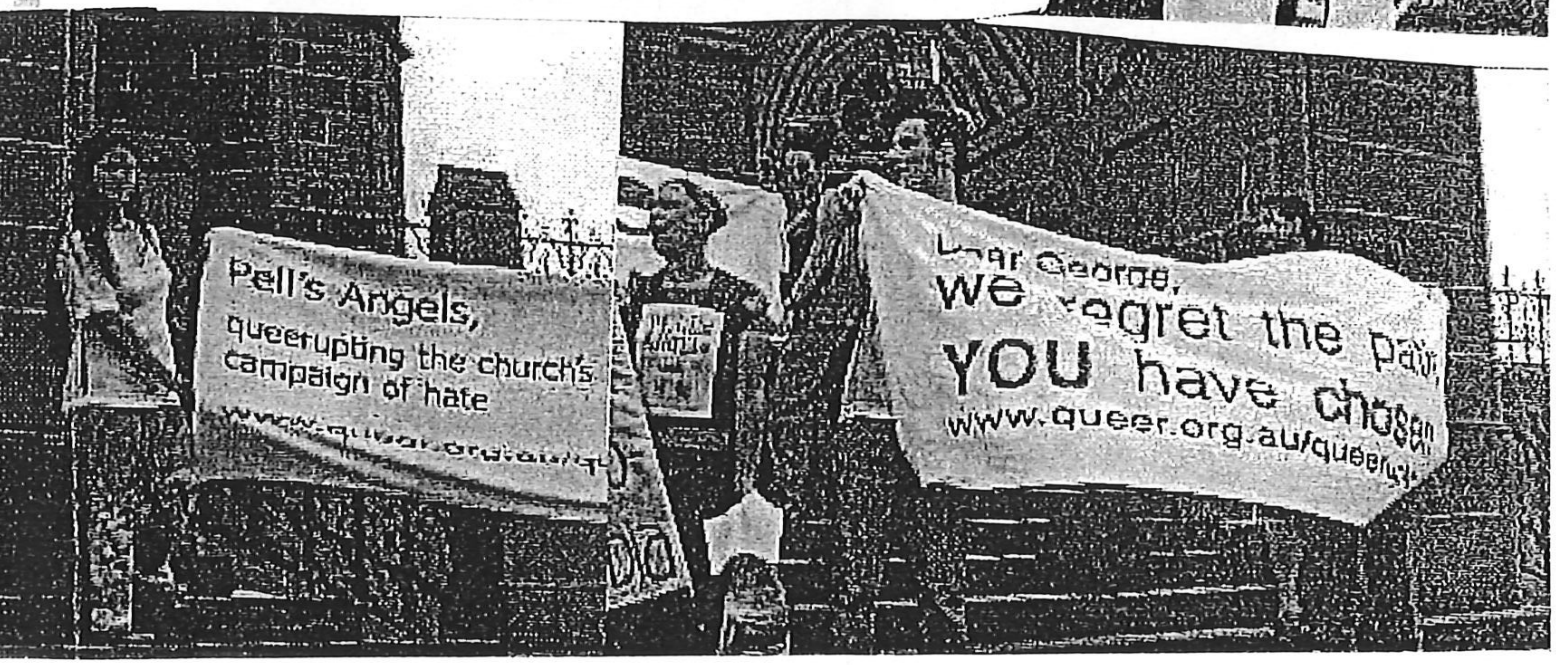
On Sunday 25th Pell's Angels descended on St Mary's Cathedral, Sydney in a colourful revolt against Catholic Cardinal George Pell's recent public statements about homosexuality.

George Pell's cousin made front page news of the Sydney Morning Herald when she publicly "came out" and called on Pell to personally respond to her 19 year old lesbian relationship. He responded by saying that he continues to support the church's official position on homosexuality and that he "regrets the path she has chosen". Pell's public response to his cousin is part of the church's ongoing campaign against homosexuality, and follows on from last year's Vatican edict calling homosexuality "seriously depraved".

This Sunday the new radical queer group Queeruption will be sending its own personal letter to Pell and calling on him to end the campaign of hate.

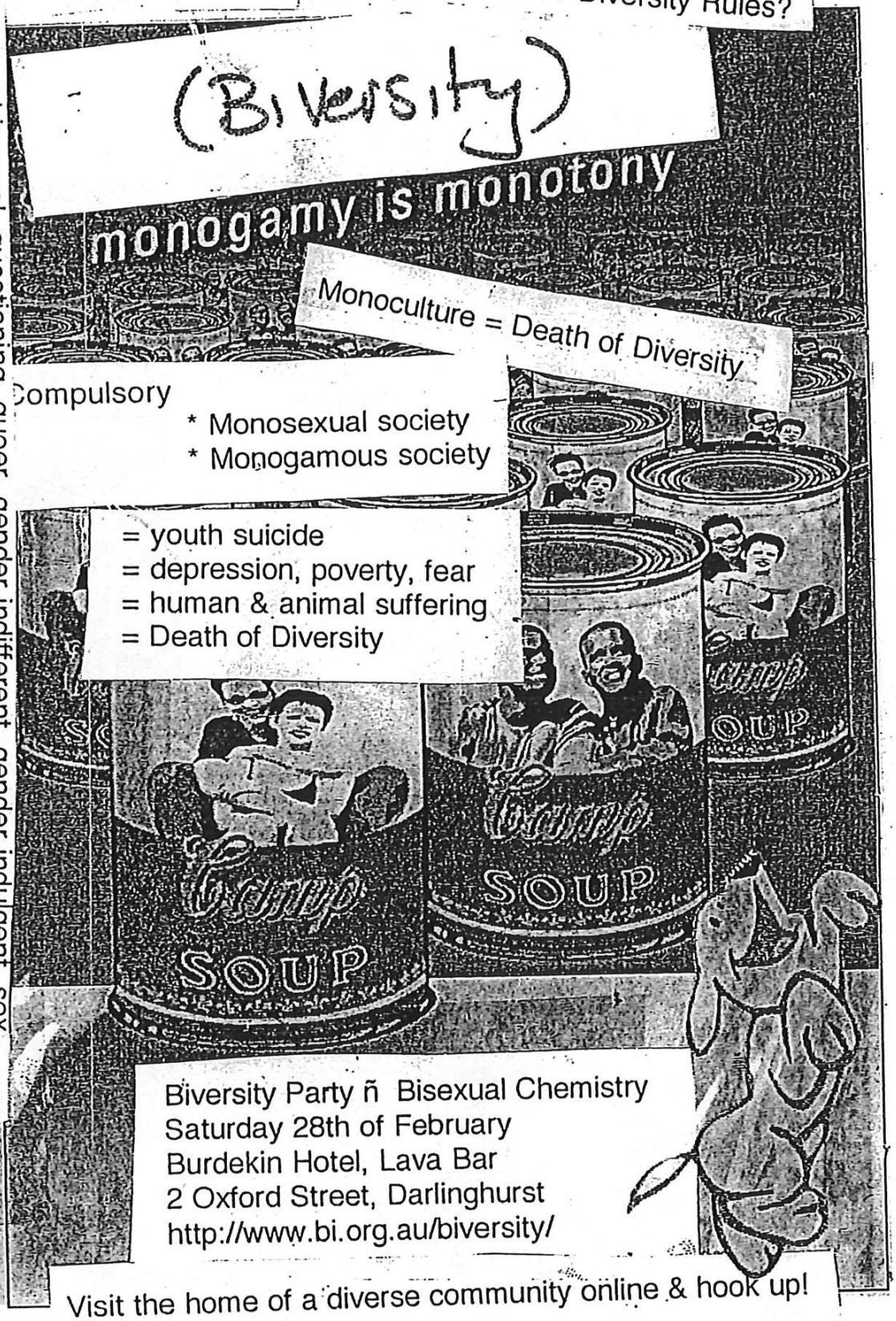
This campaign has a real impact on the basic rights of lesbian and gay people to legal recognition and freedom from violence and discrimination. The recent study 'Homophobic Hostilities and Violence Against Gay Men and Lesbians in NSW' (NSW Attorney General/ Urbis Keys Young) found that half of all lesbian and gay people suffered homophobic abuse in the past year. The bigoted attitudes of Sydney's religious leaders legitimate and fuel that abuse.

George Pell we regret the path YOU have chosen and we refuse to remain quiet.



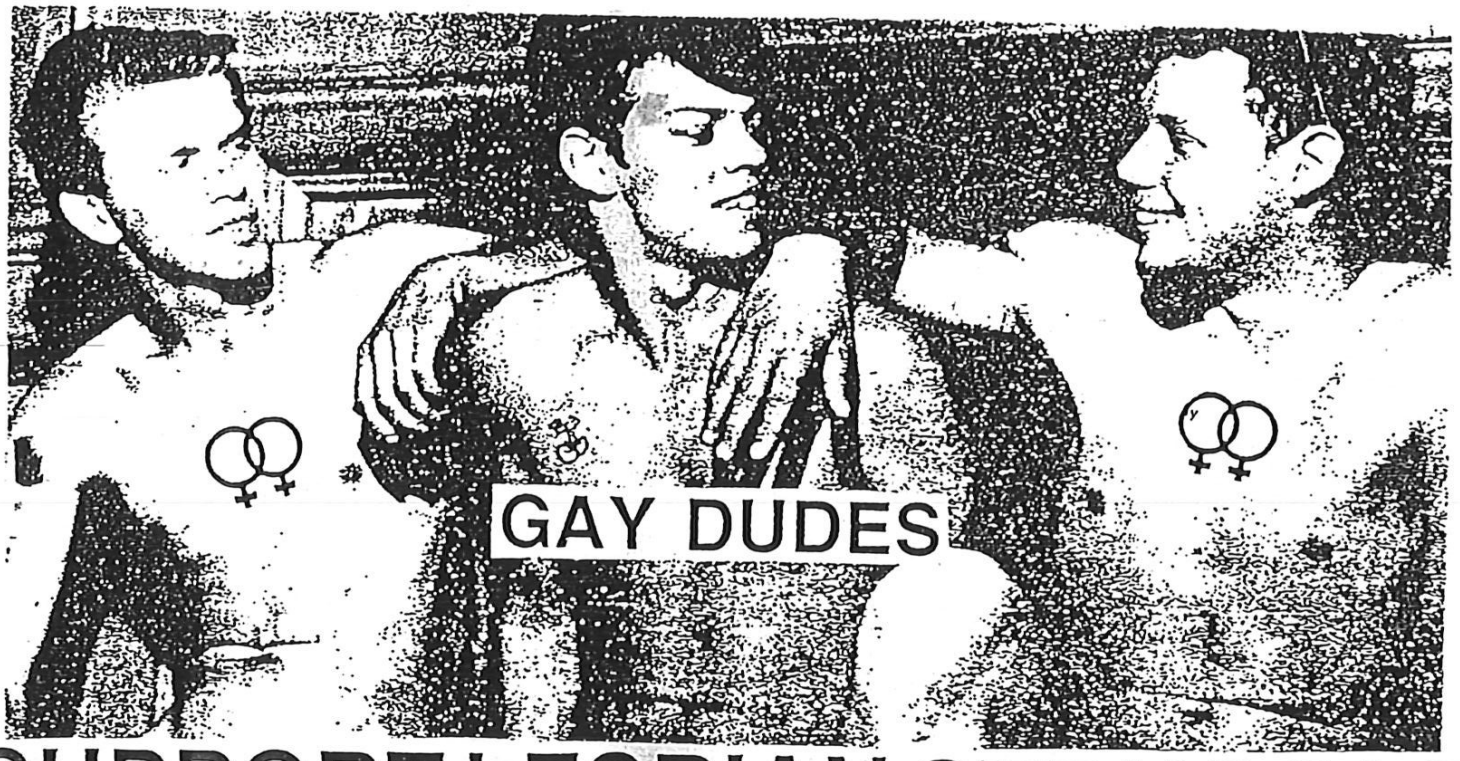
Humans = bisexual, questioning, queer, gender indifferent, gender indulgent, sex positive, switch hitters, AC/DCs, effeminate, butch, androgyne - your friends and lovers?

Enjoy a cultural experience where Diversity Rules?

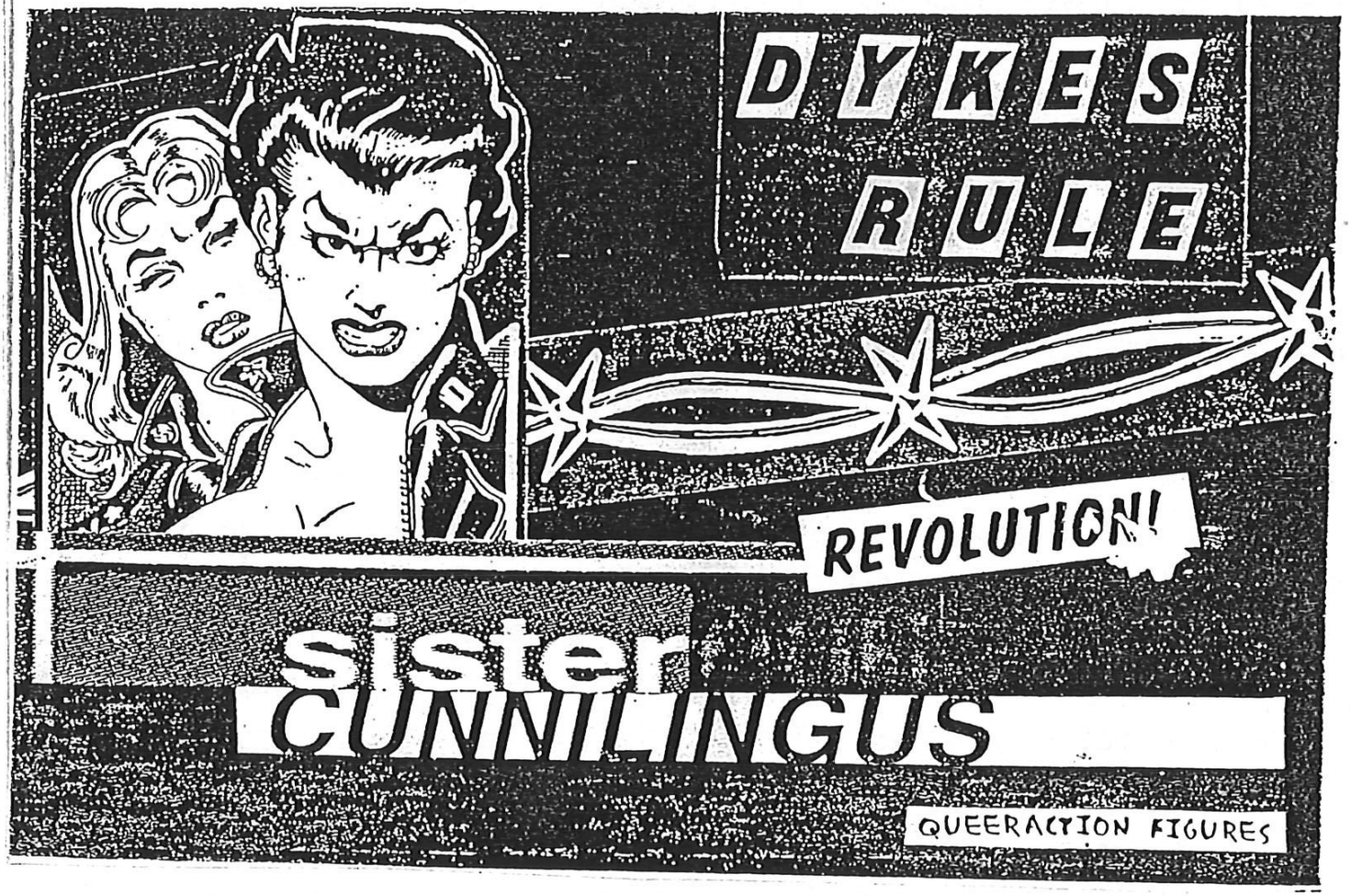


Biversity Party ñ Bisexual Chemistry
Saturday 28th of February
Burdekin Hotel, Lava Bar
2 Oxford Street, Darlinghurst
http://www.bi.org.au/biversity/

Visit the home of a diverse community online & hook up!
http://www.bi.org.au



SUPPORT LESBIAN STRUGGLE



FUCKING CAPITALISM FUCK

YOU KNOW THE STANDARD SOCIALIST ARGUMENT THAT HOMOPHOBIA IS CLOSELY LINKED WITH CAPITALISM BECAUSE HOMOSEXUALITY THREATENS THE PATRIARCHAL NUCLEAR FAMILY — THE MOST BASIC ECONOMIC UNIT UNDER CAPITALISM.

THIS IS TRUE. BUT THERE IS MORE.

QUEERS, ALONGSIDE THE DISABLED, SURVIVORS OF CHILD SEXUAL ABUSE, AND THE MENTALLY ILL, ARE THE MOST DOWNWARDLY MOBILE FOLK IN THE WHOLE CLASS SYSTEM. UNLIKE SOME RACIAL MINORITIES, WOMEN AND THE WORKING CLASS, WE ARE NOT NECESSARILY BORN AT A LOWER PLACE IN THE HIERARCHY. WE TUMBLE DOWN.

UNDER CAPITALISM YOU NEED CONFIDENCE TO SUCCEED - TO GET A JOB AND AN EDUCATION AND DO WHAT YOU WANT TO DO IN LIFE. HOMOPHOBIA FUNDAMENTALLY UNDERMINES A PERSON'S SENSE OF SELF. I'M SURE WE ALL REMEMBER FEELING LIKE DEPRAVED POLLUTED POND SCUM AS TEENAGERS. IT CAN BE HARD TO GET TO GET THIS CONFIDENCE BACK.

PEOPLE TUMBLE DOWN THE CLASS HIERARCHY PRETTY QUICKLY WHEN THEY ARE KICKED OUT OF HOME FOR BEING QUEER. SOMETIMES AS YOUNG AS 13. WHAT HAPPENS TO YOUR EDUCATION THEN?? YOUR FUTURE? YOUR SENSE OF SELF? MAYBE YOU END UP HOMELESS. MAYBE YOU END UP IN THE UNDERGROUND ECONOMY (PROSTITUTION OR SELLING DRUGS. NOT THAT THERE IS ANYTHING WRONG WITH PROSTITUTION OR SELLING DRUGS.)

UNDER CAPITALISM, SUPPORT SERVICES THAT HELP PEOPLE OUT WHO END UP IN THESE CIRCUMSTANCES ARE PERPETUALLY UNDERFUNDED. THESE SERVICES BENEFIT PEOPLE. NOT POWER OR PROFIT. IMAGINE BEING 14 YEARS OLD, QUEER, HOMELESS AND SUICIDAL, GETTING IN TOUCH WITH A SUPPORT SERVICE, AND THEN BEING PUT ON A 6-MONTH WAITING LIST.

HOMOPHOBIA, HOMELESSNESS, AND NOBODY BOTHERING TO HELP YOU OUT ARE THINGS THAT CAN DESTROY YOU. UNDER CAPITALISM QUEERS KILL THEMSELVES, QUEERS GO CRAZY, QUEERS CUT THEMSELVES ALL THE WAY UP THEIR ARMS, QUEERS TAKE WAY TOO MANY DRUGS. UNDER CAPITALISM TEENAGE QUEERS ARE SNIFFING PETROL ON THE STREETS OF SYDNEY.

CAPITALISM VS. THE REVOLUTION: THIS IS <u>NOT</u> ABSTRACT INTANGIBLE POLITICAL THEORY. THIS IS ACTUAL, TANGIBLE HUMAN SUFFERING. OUR PROTEST MOVEMENT IS DEEP. WE DO NOT JUST FIGHT TO RECLAIM

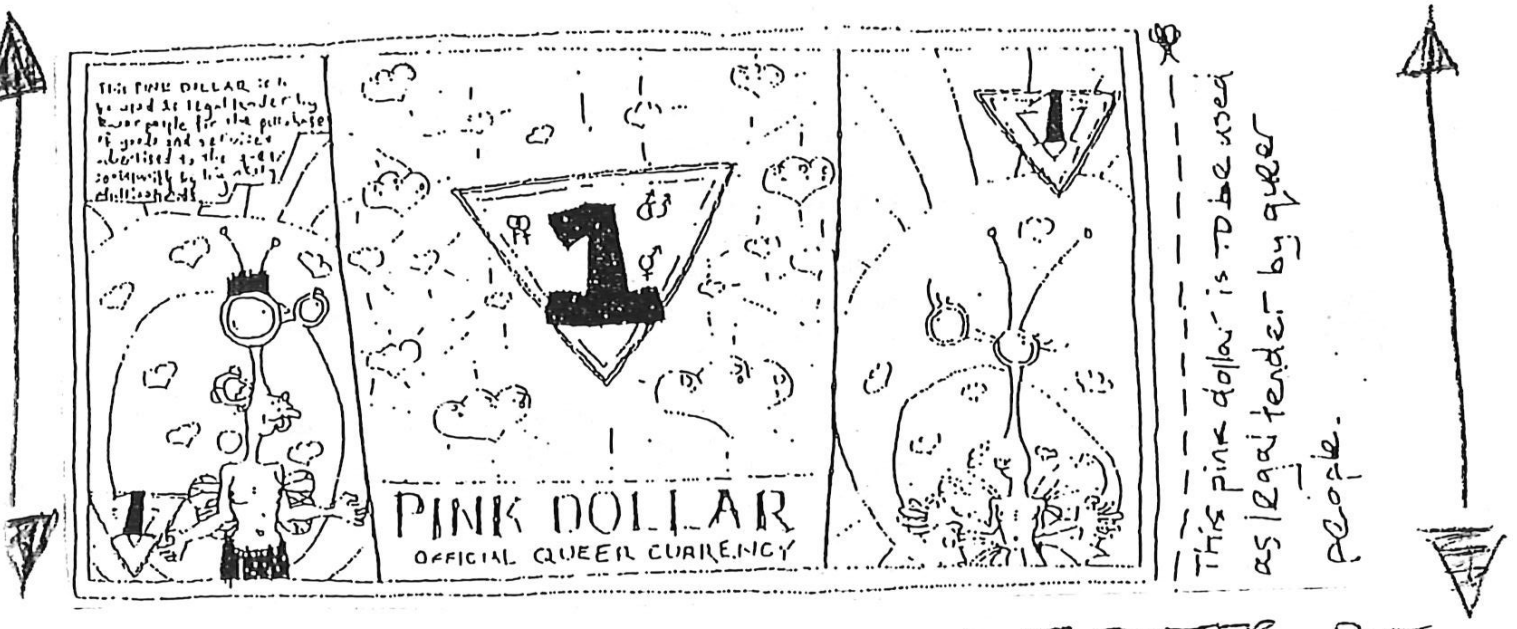
THE STREETS FOR THE RIGHT OF MIDDLE CLASS RADICALS TO WALK AROUND THE CITY WITHOUT CARS AND ADS IN THE WAY. WE UNDERSTAND THAT FOR OUR QUEER HOMELESS COMRADES, RECLAIMING THE STREETS IS A DAILY BATTLE AND IT IS LITERALLY A MATTER OF LIFE AND DEATH.

LIFE AND DEATH. BLOOD AND GUTS. HEART AND SOUL. THIS IS WHAT IS AT STAKE HERE. MAKE NO MISTAKE, THIS IS NO LESS THAN WAR. IF THIS IS NOT A WAR THEN WHY ARE THERE ALL THESE DEAD AND DYING BODIES LYING HERE AT MY FEET? CAN SOMEBODY EXPLAIN THAT TO ME?

UNDER CAPITALISM THE PILE OF DEAD QUEERS IS GROWING HIGHER AND HIGHER. WHY SHOULD WE COMPROMISE OURSELVES TO HETEROFASCIST, CAPITALIST PIGS? PATIENCE, NON-VIOLENCE, THE PINK DOLLAR AND REFORMIST POLITICS: WHY SHOULD WE BOTHER WITH ANY OF THESE THINGS? WHY SHOULD ANY QUEER MAKE EVEN ONE MORE COMPROMISE? HAVEN'T WE BEEN COMPROMISED AND COMPROMISED AND COMPROMISED ENOUGH ALREADY? WE'RE ANGRY. WE'RE FED UP. IT IS TIME.

TO MISQUOTE BLACK POWER ACTIVIST ELDRIDGE CLEAVER:

WE SHALL HAVE OUR FREEDOM. WE SHALL HAVE IT OR THE WHOLE EARTH WILL BE LEVELED BY OUR ATTEMPTS TO GAIN IT.



I WAS SUPPOSE 2 CUT AND PASTE FUN I HAD TO GO RING UP COMPLETE STRANGERS AND ASK THEM IF THEY WANTED TO DO A SURVEY THAT BENEFITS NO-ONE BUT A BIG FAT CORPORATION. MARKET RESEARCH THEY CALL IT. ♡ J.R

FINNEGAN IS A TRAVELLING PERFORMANCE
POET CURRENTLY TOURING THE WORLD.
HE CAN BE CONTACTED BY EMAIL AT:
FINNEGAN_POET@YAHOO.COM AND HIS
WEBSITE IS: WWW.FINNEGANTHEPOET.COM

WASTED

FROM THE VAST FARTING BUTTCHEEKS
OF THE GREED DEMON GOD
COMES HIS FINAL EXPRESSION
OF FEELING
TO SHINING SOULS OF THE PURE/UNLEASHED AND RELEASED IN FOUL WAVES
HOT RANK SPURTS
OF LIQUEFIED FECES
SPLASHES THE DRY, CRACKED AND FILTHY EARTH
IN CITIES TOO COLD AND STERILE TO BE FUNCTIONAL, HEALTHY OR SANE
BY DESIGN AND FRAME/AND NEVER
TO RECOGNIZE ITS TRUE BEAUTY IS A SEED/NOT A FRUIT .....WHICH CAN
TOO EASILY PUTREFY/
AND THEN A VAST TIDAL WAVE
OF DARK SEETHING WASTES
ENVELOP WHAT HAS LONG AGO WITHERED, ROTTED AWAY
AND GONE FOUL AND BAD.....

YEARS AGO I CAME ALIVE/
YEARS AGO ALIVE I
ARRIVED HERE TO DEEP SHIT CENTRAL/FEARLESSLY/THERMONUCLEAR
AND SEETHING/SPEAKING BRILLIANCE INTO BEING/AN ARTICULATE
TENOR/HOW DELICIOUS MY VIBRATO CAN RANGE/TO ALTO
AND SOPRANO/WHERE I CAN BEGIN/GLORIOUSLY/
SINGING MY SONG
TO THE MENTALLY THIRSTY/
MY MUSE FEEDS
THE HUNGRY/HEALS THE SICK
AND RAISES THE DEAD/WITH INSPIRATION/WITH INSPIRATION THERE IS
ALWAYS NEW LIFE

AND HERE I STAND/ALLOW ME, LADIES AND GENTLEMEN, TO INSPIRE YOU/
BLAZING AND BALLISTIC MY SPEECH RINGS OF FIRE/
A WARHEAD OF CREATION, NOT DESTRUCTION
IS WHAT I SEND OUT TO FOREVER/
FLYING DOWN
ON WINGS WHICH ARE DARK
WITH SORROW AND PITY/
NOT EVIL/
FOR I HAVE SHED TEARS
OF AGONY/
BEING LOVED AND HATED/
LOVED AND HATED BY
ANGELS AND DEMONS WHO DANCE
ELECTRIC AND BRIGHT IN MIND/
SCREAMING IN MY BRAIN/
SWAPPING FACES OFTEN/
SWITCHING ROLES
AND TRADING PLACES/ALL MASKING THE TRUE DISCIPLES OF DESPAIR/

THEY ARE ALL TERRIBLE ACTORS AND PATHETIC LIARS/AGAIN
TRADING PLACES/THINKING DAMNATION IS ORGASMIC/
WITH LOVE AND FEAR/
LOVE, FEAR AND ANGER
CANNOT ALL
DEFINE
ME, YET I AM LEFT DRIPPING
WITH THEIR SHIT-STAINS
OF DOUBT AND GUILT/
CRUMPLED UP LIKE FILTHY
SOILED UNDERPANTS/RIPPED AND WORN
AND THROWN AWAY/WASTED
IN THE GUILTY HIDDEN SECRET.....

....THAT YOU HAVE LOVED ME/BEEN NURTURED BEAUTIFULLY
BY ME/USED ME/AND FINDING
ME FOR WANTING
THOUGH IT WAS YOU
WHO COULD NEVER GET ENOUGH/IT WAS YOU WHO
DID NOT KNOW WHEN TO STOP USING/IT WAS YOU
WHO REALLY FOUND
YOURSELF
AND NOT ME/
EMPTY INSIDE/WHEN YOU REPEATED INANELY/TIME AFTER TIME
MY STOLEN GLORY
AND YOU RIPPED-OFF MY INSPIRATION/SO QUIETLY
HOPING I WOULD DIE/YOU ESTEEMED ME
WORTHLESS/...

WASTED/FINALE

ONLY WORTHY OF ABANDONMENT/
(FOR YOUR CARRION SOUL HATH FEASTED, FILTHILY)
AND LEAVING ME
FINALLY
WITH A SHARED SENSE
OF YOUR CONDEMNING MIND AND DESPERATE VIEWS/
YOUR BELIEFS IN HELL/ATTACK/MADNESS AND DESOLATION/
IN ISOLATION'S CHILL
LIGHT YEARS APART FROM YOU/
I STRUGGLE FOR WARMTH, LOVE AND LIGHT NOW
IN THE RANK APOCALYPTIC STENCH
OF A TRULY SHITTY PAST
WHICH HAS WRECKED ME
AND HAS LEFT ME WEAKENED/WARPED
AND

WASTED.

15, August 1998

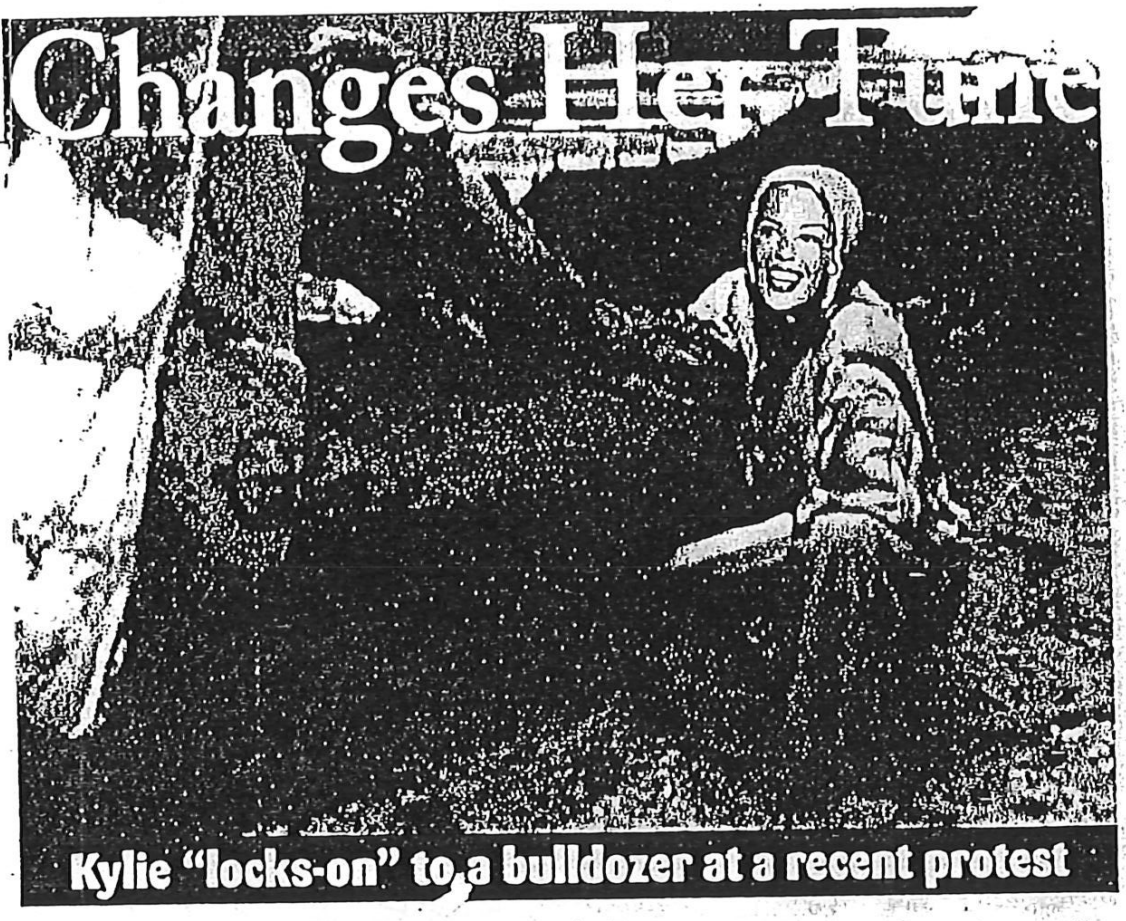
Finnegan

W A S T E D

Kylie Changes Her Tune

There has been global shock around Kylie Minogue's dramatic move to give up her entertainment career in favor of radical politics.

Richard Wilkins met her out in the forest to discover the ideas and reasons why Kylie's gone feral.



Kylie "locks-on" to a bulldozer at a recent protest

Richard - You've been getting a lot of attention lately due to your uncanny decision to give up your entertainment career in an effort to focus on radical politics, particularly radical environmentalism. Why the change?

Kylie - To begin with the media focus is just another spectacle. They're always in need of a new story, although they're never really new. It's just the same crap packaged over and over again to keep us distracted from what's really going on. Also, I think this constant focussing on stars is to the detriment of the wider radical movement as it undervalues the hardwork many people have been doing for years. People have to learn to rely on themselves and on each other not just follow what the latest leader or celebrity says, that's part of the problem now. I used to be one of those celebrities that people would listen too even when I has no idea what I was talking about. I think we have to be really careful about seeing what the media and rich people have to say as being more valid than our own direct experience. That's pretty difficult when social hierarchies have been bred into us from day one. The whole star system has to be transcended if we are ever to become autonomous.

R - What was the initial reason behind the move?

K - I guess I came to the realisation that the music and culture industry was really manipulative. It was just about producing throwaway ear candy and making dollars. People like you are essentially just advertisers in a different guise, well trained monkeys pushing pop music prozac to passify discontented youth. I mean, even rebellion just gets turned into another commodity to be consumed, you buy something to show you're rebelling when really you're just reinforcing that same system that got you so angry in the first place. I began to see the entertainment industry as part of the larger problem of consumer capitalism; the boredom of work, the war, the famine, the destruction, the pollution, the constant extraction of resources from the environment to produce a bunch of dumb gadgets. I mean most of these products are designed to break down, be thrown away or go out of fashion. A capitalist growth economy constantly needs people to buy more and more, so you can never be satisfied. You're not supposed to be, otherwise the economy would collapse.

R - And all this upset you?

K - Hell yeah! What a waste of time! All that work for things that aren't even made to last. The world seems like it's gone crazy.

R - It sounds like you're taking a pretty drab view of life. Don't you find it all a bit depressing? Didn't you like the parties?

K - They're all pretentious wankers, capitalist scum, manipulators and airheads. The world would be alot better if they put some of their talents into something useful. Sure that's depressing but I've begun to see the creative potential of this society. Contemplating the amazing possibilities of reducing work to a minimum and realising the creative energy that would be unleashed is a really inspiring prospect. I think by reducing our need for stuff, by making that stuff so it actually lasts and by having collective control of our resources we could reduce work to a day or so a week, probably less, then we would all have time for the things we really wanted to do. Just working co-operatively, instead of in competition all the time could free years of time and enable people to really participate in their daily lives rather than just taking orders.

I think that lack of participation and competition can be seen a lot in the chart system. It's all about who's selling the most records, who's got this, who's got that. Most of the crap that comes out of critics arses is mostly from press releases or back hand deals with the record companies, which you'd probably know alot about. Through the military-industrial-entertainment complex trends are planned out months ahead. A lot of consumer psychology goes into the way songs are produced and packaged, even for the supposedly genuine indie bands. It's basically a total con, that's why I got out. I also saw a lot of collective and individual creative power in doing things just because - zines, music, food - just for the self-empowerment and their participatory nature. Becoming an actor in everyday life instead of a spectator is a massively important move. It's so much more satisfying than watching the contrived Spectacle that lacks any feeling of immediacy or genuiness.

R - Don't you think it's all just a bit utopian? I mean some of those parties were great. Why bother? I'm happy.

K- I'm not here for you dipshit and I ain't no martyr either. The best way to predict the future is to invent it yourself. I think that if you resign yourself to the way things are then nothing will change. If you leave open the possibilities, and work towards them, then things are far more likely to happen. It's all part of getting over the passivity that's been bred into us, the 'oh well,' 'that's the way the cookie crumbles' kinda shit.

R - So the music career is over then?

K - In the commercial sense, yeah. The book is probably the last thing. I saw alot of radical groups out there in need of money so the idea essentially came out of that. Sure it's exploitation but I had total control and the money went to good places. I might continue to make music on a low key level, just when I need some cash to get by. I guess that's the thing, you can't totally trandscend these conditions all on your own, you've still got to live and if you can do that and have control over what you produce then all the better, but it comes with the knowledge that this is a transitional stage, that at the same time I'm working towards creating a more collective and participatory society where I don't have to sell myself to get by. Part of that transitoryness is rejecting the roles that often come with opposing the system. I think it's really easy to slip into the rebellious roles drawn out for us 'hippy' 'feral' 'punk' 'vegetarian' etc which can be viewed as being just reactionary because they fail to build upon and trandscend the way the

Kylie - chanelled all the money made from her book into radical organisations.

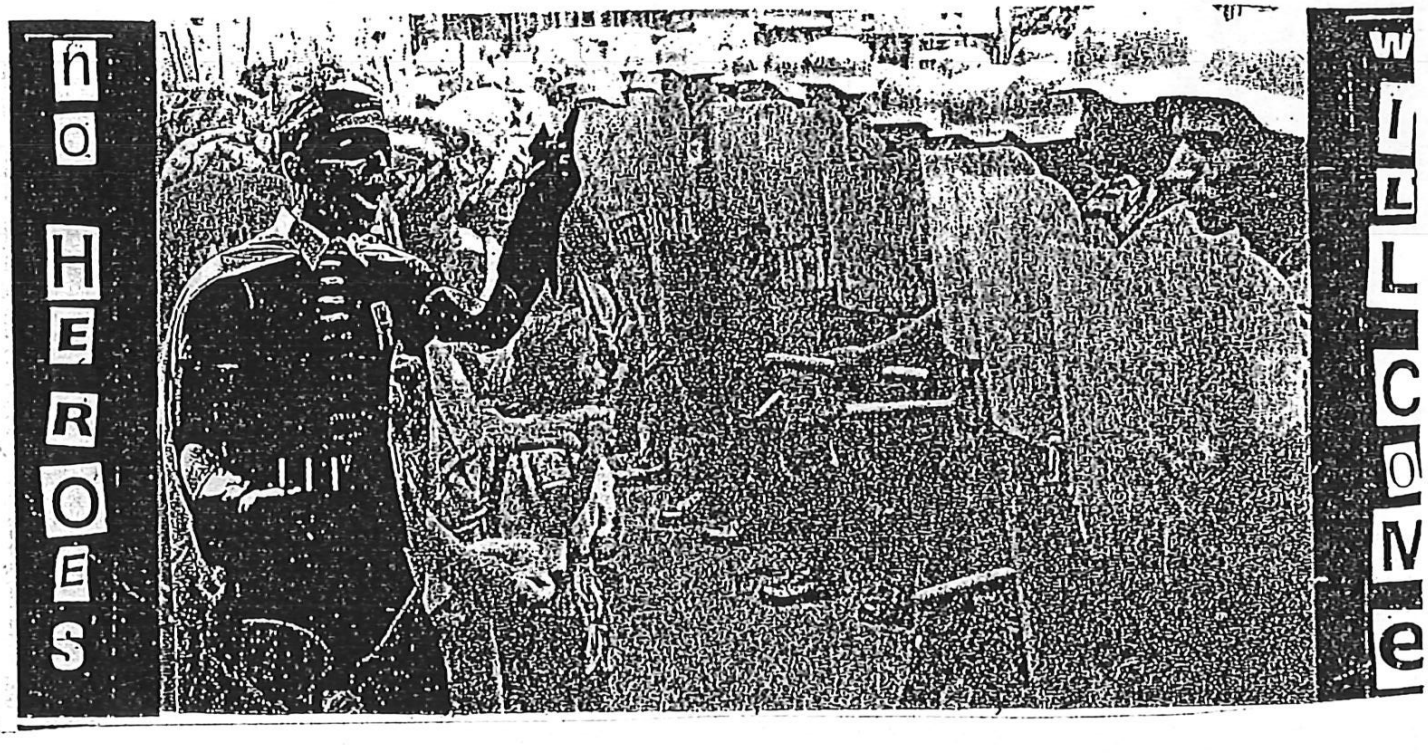
media and society view us. It objectifies us, as it does other people, and means we can be easily dismissed because people know exactly what is about to come out of our mouths, and we think we know what is about to come out of theirs. Also, if we build our personalities too much around the things we hate then those things s' control us and we become t attached to this system a unprepared and inflexible for the tin when things change.

R - Sounds like you've lost yo marbles. Don't you think all th philosophising just ends up excludi a lot of people?

K - I think part of trying to chan things is to start to use your mind lot more, to break out of conventior patterns of thinking. It also depends you're doing it to hold a power ov people through your knowledge or a seeking to share that knowledge wi people as a way to empower everyor I think it's part of your responsibili to pass knowledge on, not to keep to yourself to maintain a mo powerful position, that way everybo becomes stronger and better skille The other part is beginning to gi people a greater sense of ownersh in things, which means transcendi the hero factor, or ego-warrior, make everyone a participant, as means to breaking down the alienati that comes from being a spectator, a society that deliberately make thin so they break down and is basical bulimic and massively neurotic, we n only have the time to spend on maki things more participatory it's basical becoming a nessecity if we're goi to clear up all the mess we've ma and not just replicate or take over t existing structures.

T- Could you expand on the..

K- No, No. Enough. Theory only worl in action, to act upon our knowled is all that is left. The revolution mu turn us on or there will be r revolution.



join our email group to find out whats going on with is...

http://groups.yahoo.com/group/queersydney

- email

queersydney-subscribe@yahoogroups.com

a fundraiser for queeruption 2005

Queeruption

(March 6 at Marrickville Bowling Club (corner of Fitzroy & Sydenham Roads))

Seymour Butts
Non Bossy Posse
Zeitgeist
Fraughman
Nath
Starchy
Morphism
Back Alley Sally
Legokid & Mukole
&
special guests

- performances/ visuals by fold crazy stuff
- 10Pm-late
- $10/$8 (concession)

presales from: Reverse Garbage, Pride Centre, Alphalfa House, UTS student office (no booking fees), Fish Records Newtown & Leichhardt, The Record Shop (formerly BPM- $2 booking fee)

on sale: from 12 Feb. 400. tix only! check out queeruption.org

NEXT MEETING:

2nd MARCH

7pm @ 69 (sex workers outreach cntre) opposite little queen Abercrombie,